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PRIZE SCHOLARSHIPS.

THE great tendency of the development of industry and manufactures, during the century past, has been twofold. As regards the mass of mankind, it has resulted in continually extending the principle of republicanism, or "the greatest good of the greatest number," while for each unit of the mass we have seen the constant advance of "individualism," or the enlargement of the sphere of personal freedom, intelligence, and action. Every person of the present day has a wider field of work than he would, in his rank, have had of old, for the world is being continually better educated, and, from one point of view, intelligence or knowledge is a synonym for freedom. All of this has been, for a long time, practically admitted in this country, and it is the general opinion of intelligent foreigners who have written on this country, that "Help yourself" would be our most appropriate national motto. There is no toleration here of idleness. The individual must, in a very expressive cant phrase, "spread himself" on something. And in no country in the world is personal effort so greatly facilitated. "Spread yourself" finds its correlative in "Clear the track!" And the track is cleared forthwith.

But the full development of a principle always implies borrowing something from its opposite. Protection of home manufactures and a high tariff, for instance, implies, for a time, low or no duties on certain material needed by manufacturers, and every individual requires, to a certain extent, for a time, organized aid from the mass. A most striking illustration of this may be found in the present condition of art in this country. Art, above all other callings, requires a vast amount of education and of experiences, which no individual can, unassisted, draw from himself. Our country contains within itself the means of developing statesmen and mechanics, but the artist and scholar require a world. If it only be (as in the tariff instance) for the sake of becoming independent of the Old World, we should, as a national measure, give to certain artists and scholars the means of foreign study. If we expect to have great geniuses, who will promote our more refined manufactures, we must

educate them; if we want scholars, we must do as every nation in Europe does, and educate them.

But a very small proportion of those who have the real artistic impulse to create, ever go abroad during that critical period when the mind is most susceptible to formative influence. The French, and German, and Scandinavian, and English municipalities, send scholars and artists abroad, and a vast proportion of those who become celebrated owe their celebrity to this aid. If our local governments would devote a very small part of the sums wasted by them every year to this object, they would soon reap the result in local honor and profit.

How can it be done? We have seen, with pleasure, that the Cosmopolitan Art Association, of this city, has made a move in this direction by founding a prize scholarship of two thousand dollars, to be awarded to any American born artist, male or female, under forty years of age, who shall paint the best picture before a certain date. This is a most creditable form of prize, and deserves from our public the encouragement which we sincerely trust it may receive. Let us hope that this noble and liberal example may be followed by those on whom it is even more incumbent. Our wealthy manufacturing companies, who owe the success of their wares to art, might most appropriately educate some scores of artists, and rapidly raise the standard of taste by the competition which would inevitably result therefrom.

But, beside artists, we need scholars in the history of art and of literature. We have painters, bookworms, and writers: we have not many men who have received that elaborate historical education which transcends that of either literature or art separately, and which attains a higher, clearer, and freer standard of judgment and criticism than is to be gained by exclusive attention to either. To have such artists, such scholars, such minds, the country must aid in supplying means. Individualism works wonders, but this is one of the cases in which aid is necessary. We trust that it may be forthcoming, and that the excellent example to which we have alluded may stir up not only serious reflection, but also practical action among that very large class who have it in their power to annually educate a great number of artists and scholars.—*Frank Leslie's Illustrated Paper.*

THE JARVES' COLLECTION.

THE "Atlantic Monthly," for October, contains a somewhat extended notice of the collection of paintings recently gathered in Europe by Mr. Jos. J. Jarves, of Boston. Mr. Jarves conceived the design of founding in this country a Gallery of Art, to embody specimens of all the masters from the earliest efforts upon the revival of painting in the fourteenth century, down to a comparatively late period—thus to furnish to the student a complete art-record from which to learn all that is to be learned by study of the works of others. Such a collection he has, by the use of unlimited means, been able to make. It is not, however, destined to remain, nor even to open, in Boston, the "Atlantic Monthly's" expressed wishes to the contrary notwithstanding. It will find a place in the new Institute of Fine Arts, of New-York, a beautiful marble edifice just erected by H. W. Derby, at 625 Broadway.

A correspondent of the Boston "Courier," who has been permitted to see the catalogue of Mr. Jarves' purchases, says:

"It embraces not only numerous specimens of the Pre-Raphaelites in gold backgrounds, panel pictures, of the early Florentine, Sienese, and Umbrian schools, such as Giotto, Cimabue, Gaddi, Orgagna, Margaritino, and other novel names, but the more familiar ones of Fra Fillippo Leppi, Ghirlandajo, Credi Andra del Sarto, Fra Bartolomeo, Fra Angelico, Leonardo da Vinci, Raphael, Sodoma, Luna, Signorelli, Perugino, coming down to the Carracci, Guido Reni, Domenichino, Murillo, Velasquez, Salvator Rosa, etc., artists with whom our public have some degree of acquaintance. At first sight, such an array of names naturally begets doubt; but an examination of the many certificates and data which accompany this collection, by the best known judges of Europe, including the officials of several of the public galleries, convinced me that I might have confidence in this gallery, as being a genuine and valuable one, and one which will be without a parallel in this country, and of the greatest interest and utility in making our public familiar with the methods and ideas of the 'masters.'"

The public will thus be in possession of means of study and observation never before offered in this country.